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ABSTRACT

Developed with the intention of helping children learn about themselves, this booklet presents the objectives, activities, and children's films used by five public school participants in one component of the Special Arts Project. Each film was chosen both to dramatize realistically the source and effect of one specific feeling (positive or negative) common to all children and to supply the stimulus for a nonthreatening follow-up discussion. An introductory section explores the teacher's role in leading discussions, including an examination of four factors which can produce tension. The booklet then states the theme and length of viewing time along with a brief description of each film. A list of film distributors is included. (JM)

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FILM AESTHETICS FOR CHILDREN

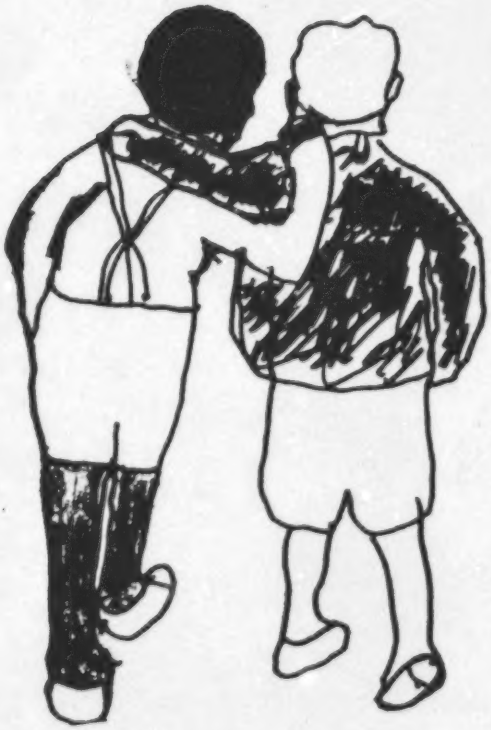
Special Arts Project of
Missouri State Council on the Arts

CS 501 183

GLAD

TO HAVE

A



FRIEND

LIKE YOU

FILM AESTHETICS

This booklet presents the objectives, activities, and children's films used in the FILM AESTHETICS Special Arts Project of the Missouri State Council on the Arts. Participants in this project were five public elementary ESAA-qualified schools in Columbia, Missouri.

OBJECTIVES

1. to provide opportunities for the enhancement of child's self-concept.

2. to improve the child's interpersonal relations through viewing and discussing films with classmates and teacher.

3. to explore the child's self-identity in relation to minority and non-minority groups.

INTRODUCTION

Children seem to be struggling desperately to define themselves. Some of them seem to know who they are, while others are most concerned about waht they might hope to become. Many psychological theorists view the development of self-identity as the product of social interaction. They emphasize the importance of face-to-face interpersonal communication--how children respond to others and how they in turn are responded to. In this way children learn about themselves; each interchange gives them cues about how others see them, and this process shapes their views of themselves. Almost all communication gives them indications of their importance, capabilities, potential, and inadequacies.

The developed consciousness of self is then based on communication with others. The psychologist, Rollo M y, pinpoints positive communication as the keystone for children's emotional development:

> The capacity for consciousness of ourselves gives us the ability to see ourselves as others see us and to have empathy with others. . . It enables us to imagine ourselves in someone else's place, and to ask how we would feel and what we would do if we were this other person. No matter how poorly we use or fail to use or even abuse these capacities, they are the rudiments of our ability to begin to love our neighbor, to have ethical sensitivity, to see truth, to create beauty, to devote ourselves to ideals, and to die for them if need be.[1]

[1] R. May, Man's Search for Himself (New York: Norton, 1953), p. 75.

Thus fulfillment of these potentialities is the key to becoming a "whole" person.

Each film in this booklet was chosen to dramatize realistically the source and effect of one specific "feeling" (either positive or negative) common to all children, and to supply the stimulus for a non-threatening follow-up discussion that will allow each participant a more confident and open approach to the enhancement of self through communication. Psychological theorists tell us to see our facts, appreciate our values, share our feelings, accept our decision. Communication is initiated, consciously or unconsciously, to change the other person.

Because these films are so emotionally involving for the children, the follow-up discussions will present a range of possible solutions. Maximizing communicative opportunities produces superior judgments as well as enhance self-concepts. The teacher is concerned also with the children's needs to communicate as these needs affect their interpersonal communication with minority and non-minority groups.

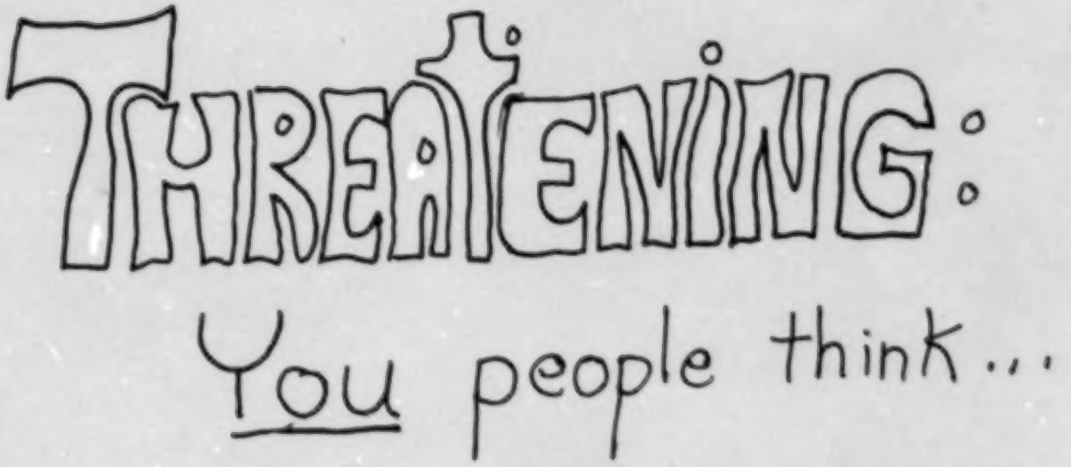
Activities

Preface

Although positive interpersonal communication is the central focus, other levels of the process cannot be ignored. The teacher must become aware of four hazards which prevent a full and sympathetic exploration of differences in minority and non-minority groups. Any one of these factors can produce an undercurrent of tension in the discussion; but in many instances all four combine to arouse deeper anxiety in some students.

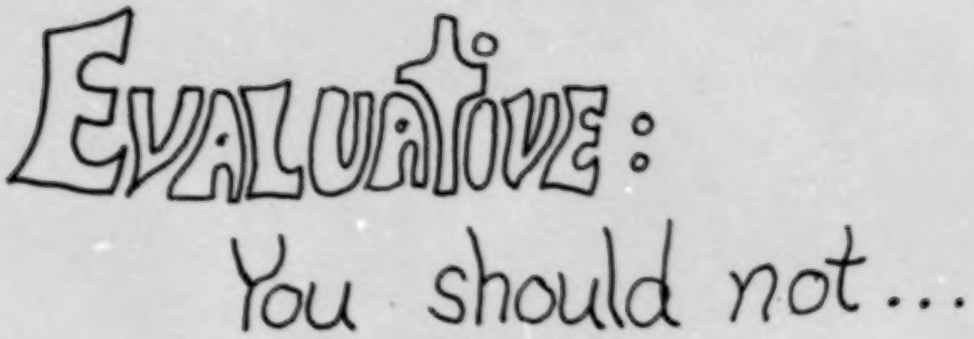
A. An attitude of infallibility discourages communication. The dogmatic assertion of differences (not only from teacher but from other students) leaves no opportunity for influence to move in both directions. Where a participant says conclusively: "This story means . . ."There is

only one answer," "This is the only right way," there will be negligible exploration of differences. The participant who is impervious to the words of others while demanding sympathetic consideration of his own, denies his classmates any significant role in the discussion. The others are forced to disregard their experiences, deny their feelings, censor their thoughts. Because unquestioned statements are untested statements, the dogmatic participant appears to be more interested in dominance than in truth. Teachers who recognize and discourage answers can help to produce healthy discussion with these films.



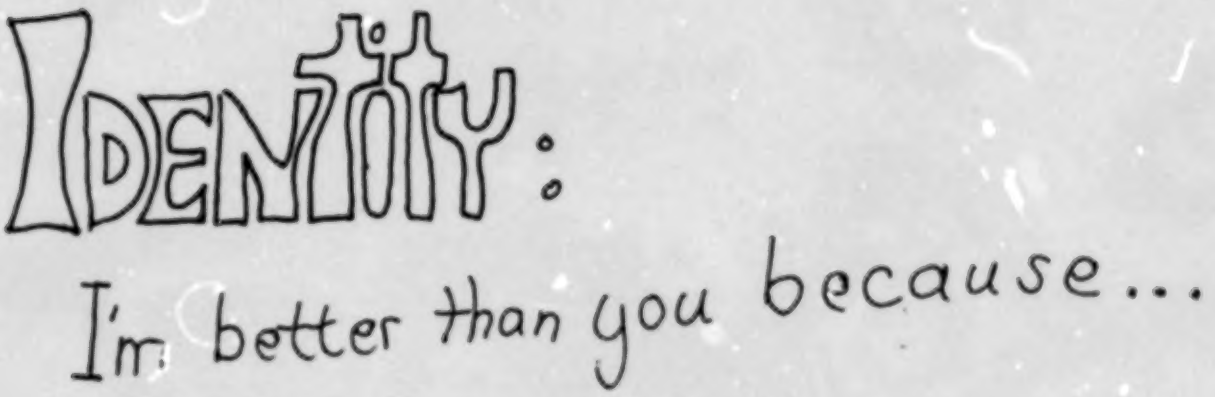
B. A threatening atmosphere is probably in discussion in which one or several of the group (including teacher) maintains considerable emotional distance. The child who is coldly objective or who refuses to disclose his/her own feelings is likely to be viewed by classmates with suspicion.

To be treated as a set of facts or as a problem to be solved, rather than as a human being, seldom contributes to interpersonal rapport. In such an atmosphere one is not likely to expose self to an unresponsive face because it is safer to remain on guard. Whenever participants act thusly, they draw farther and farther apart from any real confrontation with their differences.



C. A familiar form of threat is found in a highly evaluative communication context. There is continual appraisal. Remarks are judged rather than understood. Conversation becomes cross-examination. Criticism may be given directly through attack, or indirectly through sarcasm or innuendo. It becomes hazardous to be honest, to be open, to be original. Ideas are suppressed and remarks tailored to fit the expectations of others.

The result is to diminish honest contribution to the discussion and to isolate children from their own experience. Teachers are cognizant usually of this threat to openness and will "guard the gates" so that <u>all</u> children feel comfortable during the discussion.



D. The more subtle, and therefore the most dangerous, threat occurs when conversation is converted into a struggle over identity. Participants present their credentials and challenge those of others. Even in ordinary situations, children verbally compete to determine who is in better physical condition, who has more talent, who owns more personal belongings and on and on. Status-reminding phrases from classmates who constantly remind the child of who they are and of who he/she is threaten the concept the child has of himself. When identity is challenged, few children have enough insight or strength to resist. They challenge back. What might have become a productive discussion turns into an interaction of roles and of facades. The teachers will

watch these warning signals and will channel the discussion into more productive areas.

Moderating an intellectual discussion of a film is much more difficult for the teacher than for her to lecture on his/her own impressions of the film. Film, more than any other art form, resists critical formulation and encourages eccentric, highly personal reactions. Since film discussions do not begin with with film itself, nor with the teacher's ideas on the film, but with the "student's film," with his reactions to the film, it is essential that the discussion method be geared to this student-centered emphasis. The concern is not with "right answers" but with a gradual introduction to the method and process by which the student acquires intelligent norms for balanced judgment.

Film viewing quickly isolates the student in a truly subjective experience. It is good technique to resolve this isolation by some discussion before any attempt at interpretation. In other words, it is good practice to help each student verify his personal feelings against the cross-sectional feelings of the group. This may be done quickly by asking several students: How do you feel after seeing the film? In what mood did it leave you? Do not wait for some student to raise a hand because he will probably offer a "safe," thought-through type of answer! Rather, call on a few students, and merely reflect their expressions. Do not comment, just repeat. Very often the teacher will discover (as will the students) that there is a convergence of sorrow, joy, anger, and perhaps some confusion. Then these feelings and moods are explained by group discussion of the meaning of the sequences of the film.

Instead of blunting the students' sense of reality, film can reinvigorate it--if the teacher poses the right questions. In effect, students have to become cultural critics attuned to such questions as the following: What is the relationship between what the film describes and the actuality? What the students discover for themselves in the course of the discussion(it is this heuristic experience which makes it meaningful) is that none of them really "saw" more than fifty percent of what was actually "in" the film. The discussion leads them into an exploration of its levels of meaning, its symbolism, its nonverbal clues, and its recurring themes. Through the liberating potential of the Socratic principle of dialogue between teacher-and-pupil and pupil-and-pupil, the students will reflect and evaluate, perhaps for the first time, the WHAT and HOW of a film. They will no longer look and not think.

Film discussions might lead to such student reactions as (1) they begin to realize that some films should be taken seriously; (2) they replace reaction with reflection--the students think about the films; (3) they formulate, through the discussions, some principles for evaluation of their life styles; (4) they realize that the film image communicates meaning; (5) they begin to make self-directed discoveries to assessment of their attitudes toward self and others; (6) they learn that a film can be an intellectually valid experience.

The teacher explores through these films many universal themes:

friendship

interdependence

cooperation

feelings

expectations (peer, adult, themselves)

independence and many more.

Purpose of the discussion is to assist the student in examination of his/her attempts in the following:

1. to communicate--talking, sharing, exchanging confidences, fears, hopes, and dreams.
2. to cooperate--for enhanced experiences or for survival.
3. to recognize pitfalls and problems in friendship--jealousy, rivalry, grudges, betrayal, misunderstanding.
4. to recognize selfishness: its rewards and its consequences.
5. to mature through meeting and parting--friendship brings discovery, loss, change and growth.
6. to grow stronger through lonliness and solitude.
7. to experience friendship--all kinds of friends, crossing age and sex barriers, regional and racial stereotypes and generalizations.
8. to understand parents and other adults.
9. to confront social pressure and ridicule.
10. to make judgments based on individual attributes, not assumptions about "types" of people.

11. to respond to occupational diversity and equal opportunity.
12. to accept new ideas and different lifestyles.
13. to prepare for the future--what will I be?
14. to respect individual needs, tastes and differences.
15. to cope with change and growth.
16. to respect the individual, regardless of age.
17. to work toward independence and integrity of character.
18. to affirm each person's right to pursue an active, productive, adventurous life.
19. to practice justice and fairness.
20. to have freedom to express all kinds of feelings; sadness, tears or joy.

MISSOURI STATE COUNCIL ON THE ARTS

ESAA - Special Arts Project

FILM AESTHETICS ASSESSMENT FORM

SCHOOL: NO. of STUDENTS_____

TEACHER: TIME of DAY_____

NAME OF FILM(S):

DATE(S) USED:

TEACHER OBJECTIVE(S):

STRATEGIES USED:

Sample Form

WAS THE OBJECTIVE ACCOMPLISHED? WHY? WHY NOT?

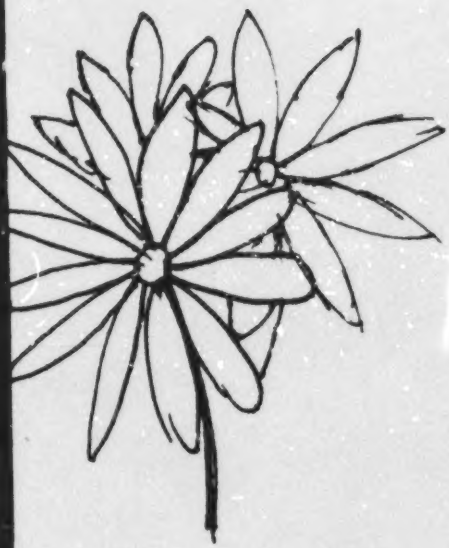
STUDENT REACTION:

TEACHER REACTION:

Children's Films

Films in this booklet are listed according to the distributors or Universities where they may be rented. Films from the Center for Educational Improvement in Columbia, Mo., are available only to ESAA-eligible schools.

AUDIO-BRANDON



THE DAISY

A discovery for lovers of animation, sophisticates and unsophisticates alike, is this highly original and artistic latest film of Todor Dinov. "Father of the Bulgarian cartoon," Dinov has won more than a dozen major awards in international film festivals and is now a world figure in the tradition of Jiri Trnka, although his style is his own. The daisy is the symbol of beauty, yielding only to those who love and enjoy it. The "rectangular character" is a boor, with a whole arsenal of weapons to destroy beauty; but his rudeness and narrowmindedness only makes him ridiculous, and the daisy is untouched. A wholly delightful film, with humor and irony as well as charm.

THEME: Beauty Prevails

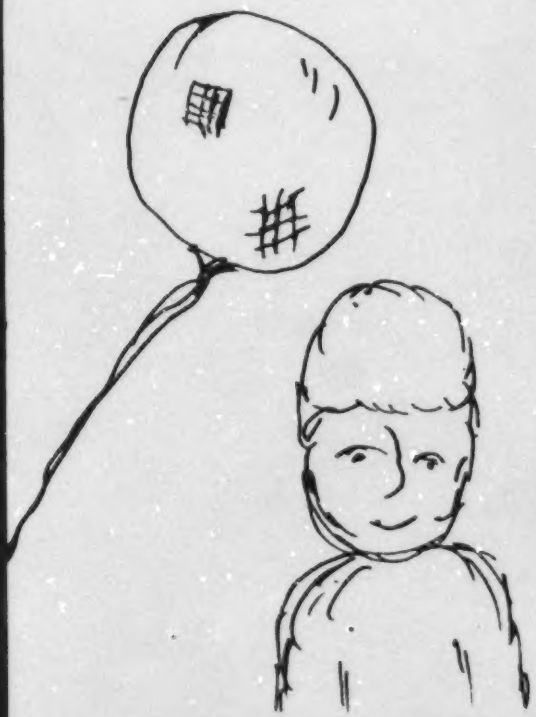
6 minutes/color

NEIGHBORS

Norman McLaren is probably the most famous experimental film-maker from Canada, and this is his best known film. McLaren's "pixillation" technique (in which people and objects are animated by stop-motion photography) is used in this simple parable about two people who, after living side by side with mutual friendliness, come to blows over possession of a flower that grows on their propertyline.

THEME: Selfishness

9 minutes/color



THE RED BALLOON

This is one of the most famous short films of all time. It won an Academy Award for its original screenplay, and has been acclaimed throughout the world as a wonderful fantasy of childhood. A boy makes friends with a balloon, "tames" it, and the balloon begins to live a life of its own. It follows the boy to school and to church. They play together in the streets of Montmartre, and try to elude a gang of urchins who want to destroy the balloon. In the end, the enemy wins, and the balloon "dies." But, in a joyous finale, the other balloons in Paris all come down to the boy and lift him up into the sky.

THEME: Loyalty

34 minutes/color

CENTER FOR EDUCATIONAL IMPROVEMENT

BLACK MUSIC IN AMERICA: FROM THEN TILL NOW

1971, Learning Corporation of America

From the spiritual refuge of a subjected people to a dominant force in comtemporary world culture, the music of America's Black people is chronicled. Filmclips of some of the country's greatest performers, from the legendary Billie Holiday to Sly and The Family Stone, and including the only film record of Bessie Smith, convey the power and unique expressiveness of Black music. Shown are excerpted performances by Louis Armstrong, Nina Simone, Mahalia Jackson, Count Basie and Duke Ellington, among others. The various forms that Black music has taken in America -- the spiritual, the protest song, jazz, blues, swing, rock'n roll -- are analyzed and illustrated. Old engravings and drawings put the music into the historical framework of Black people's life in the United States, from the arrival of the first slave ship in 1619. Black music is traced through its complex evolution from African dance rhythms to the myriad sounds of today.

THEME: A History of Black Music

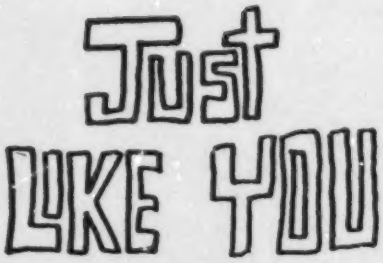
29 minutes

IT IT ALWAYS RIGHT TO BE RIGHT? Narrated by Orson Welles

"There once was a land where men were always right" -- So begins this fast moving parable that highlights the centers of divisiveness in our society -- the generator gap, war, poverty, race. Stressing the need for our complex age to establish a "spirit of interdependence," the film will provoke lively discussion without alienating any group.

THEME: Problems in our Society Today

8 Minutes



JUST LIKE YOU

1970, Stephen Bosustow Production

The haunting voice of Eugene Osborne Smith narrates this humanistic film expressing the shared hopes and dreams of all people. Against a montage of photographic portraits and scenes of daily life from around the nation, a deep concern and sensitivity toward red, black, brown, yellow and white Americans is projected.

THEME: Worldwide Hopes and Dreams

6 minutes

CHARLEY SQUASH GOES TO TOWN

1970 Learning Corporation of America

Created by Duke Redbird, a Cree Indian from Orillia, Ontario, this cleverly animated film is an excellent inside view of the nature of a real-life identity crisis. Charley Squash is an Indian with a problem. Should he follow the urgings of his white friends and do well in school, succeed in business, and give up his Indian identity? Or should Charley Squash give up his success in the white world, listen to his Indian friends and family, return to the reservation and learn to be an Indian again? Charley's question is simple: isn't there a third alternative, and alternative which would allow him to do what he wants to do, and not what everyone else thinks he should do? Charley chooses a third alternative: he goes back to the old fishing hole so that he can be himself again.

THEME: Self-Identity

5 Minutes

FELIPA: NORTH OF THE BORDER

1971, Learning Corporation of America

A driver's license creates a bond between a young Mexican-American girl and her uncle, who, like many Americans of minority groups, find that "life is more difficult for some than for others." Felipa's uncle has injured his back working as a crop picker in the fields of Arizona; his chance to get a new job as a truck driver depends on his learning English and passing a driver's test. Felipa, who is bilingual and has dreams of becoming a teacher, determines to teach him herself. Day

after day the two work hard on his lessons. The day of the test arrives. Nervous and intimidated, Uncle Jose' fails -- but Felipa refuses to accept the verdit as final. The second chance she obtains for her uncle results in a day of triumph for the whole family.

THEME: Perseverence

17 minutes

THE GIVING TREE

1972, Stephen Bosustow Productions

This poignant story about the relationship between a boy and a tree illustrates some truths about the meaning of giving, receiving and love. The tree unselfishly offers itself to the boy for climbing, for shade and for pleasure. But as the boy grows up, he wants different things for the tree -- money from its apples and lumber from its limbs. The boy's life takes him farther and farther from the tree. But old age brings their relationship full circle. The ending fittingly deomonstrates that giving does not necessarily mean receiving.

THEME: Giving, Receiving and Love

10 minutes

WILLIAM: FROM GEORGIA TO HARLEM

1971, Learning Corporation of America

Ten-year old Willie is the "new boy in the neighborhood" -- just arrived in Harlem from a farm in Georgia. His New York cousin, Calvin is everything Willie isn't -- cool, city-bred, hip. In Calvin's eyes, Willie is a total embarrassment; he can't catch a ball, tends to be nice to girls, and gets scared running over rooftops. But when Calvin's best friend is beat up by neighborhood bullies, it is Willie, the new boy, the "uncool" kid -- and not Calvin -- who comes to the friend's rescue. At the end of the film Willie is bruised, but a little wiser about life in New York. Above all, he has wond the friendship and respect of his cousin Calvin by behaving decently and courageously.

THEME: Friendship

16 minutes

CHURCHILL FILMS

THE BIKE

Keith's friend, Eddie, wants him to take another boy's new bike so they can ride to the park together. Keith is reluctant but is finally persuaded. Later they exchange bikes and Eddie damages the new bike in an accident. Keith seems far more concerned than Eddie during their unsuccessful attempt to make repairs. They return the bike without being discovered. Each claims that the other is at fault, Eddie's fault because he had the accident, Keith's because he took the bike, Eddie's because he persuaded Keith to take it. They argue about whether to tell, Eddie threatening that he won't be Keith's friend if Keith tells. The film ends with Keith pondering what to do.

THEME: Values

13 minutes/color

I'M FEELING ALONE	8 minutes/color
I'M FEELING SAD	10 minutes/color
I'M FEELING SCARED	9 minutes/color
I'M MAD AT ME	8 minutes/color
I'M MAD AT YOU	9 minutes/color

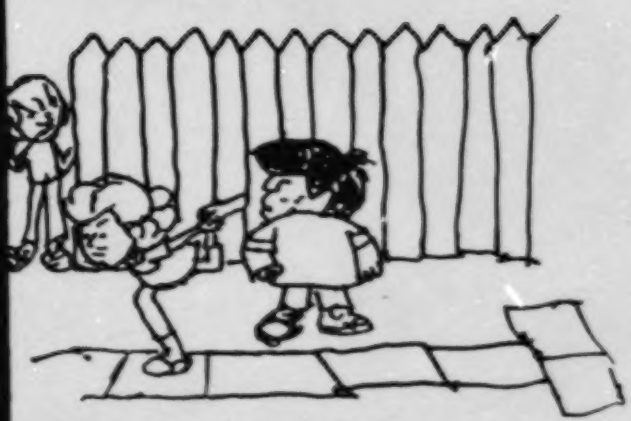
Each film is introduced by a song, "Everybody Has Feelings" and a delightful animated sequence of children's faces. The body of each film, also played to songs, is a series of evocative vignettes illustrating situations in which children are angry, sad, lonely or frightened. The filmed experiences help children to talk about and understand their own feelings.

FRIENDS

In this dramatization of a real-life situation, three little girls experience the joys and trials of friendship. An opinionated, bossy girl named Nancy builds a playhouse with her shy, quiet friend Mara, and the two enjoy the chance to share their personal thoughts and childhood secrets. The next day Nancy accepts an offer of a third girl to enter into a plum fight, but Mara refuses to join them, feeling hurt and resentful that Nancy will play with other children, instead of playing only with her. As an expression of her anger, Mara tears down the playhouse and the film closes with Nancy knocking on Mara's door, while Mara refuses to answer. This presentation can be used to stimulate discussion on the nature of friendship, and to lead to creative writing in which the students express their response to the film.

THEME: Feeling

18 minutes/color



HOPSCOTCH

A boy wants to make friends and show off his prowess, parades possessions, is noisy and disruptive, acts tough, flatters. At last he stops playing roles -- and is accepted.

THEME: Role-playing

12 minutes/color

A KITE STORY

A boy encounters a strange man who makes wonderful kites. A fantasy about the boy's choice between a simple little kite and a big beribboned kite.

THEME: Problems of Choice

25 minutes/color

TRICK OR TREAT

An open-ended story examining the moral issue of accepting blame and punishment. On Halloween night two boys inveigle two younger ones into pulling a trick on a grouchy old man who has refused them a treat. The old man is injured by the prank. The older boys discuss the possibility of their being caught, the right and wrong of allowing the young boys to take the blame, and the question of whose parents can afford the cost of the old man's hospitalization, but no decision is made. Many true to life remarks made by the parents in the dialogue contribute, unintentionally, to the pressure on the boys to keep silent. The realistic story situation encourages identification with the boys and will encourage free expression of a variety of opinions during role-playing, discussion, or creative writing sessions.

THEME: Accepting Blame

18 minutes/color

CONTEMPORARY / McGRAW-HILL

FREE TO BE...YOU AND ME

Friendship and Cooperation investigates the two-way street of inter-personal relationships between friends and siblings and reflects the conflicts and rewards of love and sharing. (16 minutes)

Expectations examines life goals and social roles from the point of view of individual fulfillment rather than outdated conventions or traditional stereotypes of sex, race, age or social class.(14 minutes)

Independence reaffirms the validity of human emotions and fosters self-reliance by developing the conviction that one's unique gifts and talents are gifts to be used, enjoyed and never hidden.(17 minutes)

MONGREL DOG

Pieces of newspaper come alive and turn into a dog and several puppies. One of the pups, however, is different from the rest; his tail curls up while the others' are straight. After some adventures among colorful building blocks and toys, the different pup is excluded by the rest. A tear-drop from the eye of a pretty little cut-out girl straightens the tail of the outcast, and he follows her home.

THEME: Sympathy

6 minutes/color

GUIDANCE ASSOCIATES

Disappointment:
A Day That Didn't Happen

DISAPPOINTMENT: A DAY THAT DIDN'T HAPPEN

When the film begins, Jennie is just waking up on the day that her favorite uncle is due home from a tour of duty in Europe. He plans to visit Jennie and her parents on his way to a new base in this country. Jennie jumps out of bed, races around to tidy up her room, and runs downstairs to join her parents for breakfast. At the table she reviews once again with her father and mother what plans have been made and waht she can do to help. They all speculate about Uncle Tony's possible plans for Jennie, because he has never failed to surprise her with some exciting adventure. After breakfast, Jennie hurries to finish making a gift for Uncle Tony. As she works, she thinks back to his last visit and the spectacular helicopter ride they took. When the phone rings, she dashes to answer it, but it is only a neighbor. Preparations continue feverishly. Again the phone rings and again Jennie expects it to be her uncle--but it isn't. Jennie's impatience grows. When the phone rings again, Jennie answers it eagerly. It is Uncle Tony at last! He asks to speak to one of Jennie's parents. Jennie tells him that they are busy outside, that she can take the message. From the expression on her face, the viewers discover that the message is not a happy one. Uncle Tony can't come. The film ends as Jennie's father enters and finds her crying, overcome with disappointment.

10 minutes 55 seconds/color

WORRY:
I'm In Big Trouble Now

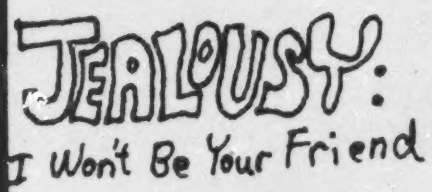
WORRY: I'M IN BIG TROUBLE NOW

Billy and his family have just arrived at a summer cottage. Billy is eager to go exploring with his friend Fred, but Billy's mother says he can't go unless he takes his little brother Chris along. Billy agrees. His mother warns him he must watch Chris closely. Fred tells Billy about a "haunted house" he has found and they set off with Chris to explore it. When they get there, they decide to go inside but Chris will not go with them. He's scared. So Billy tells Chris to stay close by and not get out of his sight, and the older boys go into the old building. They make some exciting discoveries, meanwhile forgetting all about Chris. When they finally remember him, they find he has disappeared. Billy is panicked at first. He and Fred search everywhere, but Chris is nowhere to be found.

Fred thinks Billy should go home and tell his parents he didn't watch Chris and that Chris is lost, but Billy is too worried about the consequences of that idea. Fred suggests that Chris might even be at home already. (The viewer now knows that Chris has indeed become bored and wandered home.) Billy can't decide what to do. Fred leaves him sitting in the old building. It is obvious from Billy's actions that he is worried. He is sure that he is in big trouble now. The viewer is left to decide what Billy will do, and what he should do.

11 minutes 48 seconds/color

JEALOUSY: I WON'T BE YOUR FRIEND



When the film begins, Tony is ringing a bell outside the window of his friend Julio's bedroom. They live in the same apartment building. It is early in the morning and Tony wants Julio to come out and practice baseball before the traffic takes over the street. The two boys start to practice but are interrupted by the arrival of Nick and his father, who are just moving into the neighborhood. Tony and Julio help them. Later, the three boys go for a soda. Tony talks about baseball, Nick talks about the ham radio he's building. Julio is quite interested in the radio, Tony is not. What's so great about talking to some foreign country on a radio, he says: he could use a phone. Nick and Julio make plans to set up the radio, Tony saysJulio has to practice. Julio says they can practice later and goes with Nick. Tony goes home. Days pass. Tony sulks. Nick and Julio work happily on the radio. Finally, Julio calls Tony to come out to practice, but soon, Nick shows up with the last part he needs to make the radio work. Julio and some of the other kids go with Nick. Tony hangs back, then goes along. When the radio works, all the kids cheer--all, that is, except Tony. The film ends with Tony's jealousy growing to the point that it looks as if it may overwhelm him. The viewer must decide what made Tony so jealous and what he can do to make himself happier.

12 minutes 43 seconds/color

LONELINESS:
The Empty Tree House

LONLINESS: THE EMPTY TREE HOUSE

On a winter morning John sits alone in his room dejectedly watching TV. John's mother tells him a friend wants him to come out and play, but he refuses. Instead, he thinks back to the good times he has had with his best friend, Steve, who recently moved far away. He remembers the day they received special whistles, and the fun they had with them. He remembers their tree house. Finally, he goes outside, but all he does is walk past Steve's house, which has a "For Sale" sign in front. The house reminds him of other good times--the day he and Steve used their special whistles to signal a snowball "Attack" on some other boys. John then walks past some other children, who invite him to come sledding. But he doesn't answer. Instead, he climbs up to the empty tree house and thinks back to the day they took Steve and his family to the airport. He leaves the tree house and walks some more. He sees a basketball half buried in the snow under a practice basket. He shoots and misses. Then, finding a snow shovel, he begins to clear the snow under the basket. Another boy, Kenny, appears and watches. At first, John ignores Kenny, but suddenly flips the ball to him just as he turns to leave. A lively game continues spontaneously until another boy arrives with his sled and invites them to come for a ride with him. Kenny accepts the invitation; John hesitates. The viewer is left to decide: What will John do? What should he do?

LANDMARK

ANANSI THE SPIDER

Animated film adventures of a spider, Anansi, trickster-hero of the Ashanti people of Ghana in West Africa. The story includes the spider's tumble into trouble, his rescue by six talented sons and a parable about the origin of the moon.

THEME: African Folktale

10 minutes/color

Motivational Media

THE PREJUDICE FILM

The historical origins and contemporary forms of prejudice are examined. Emphasis is on the individual's role in contributing to or helping to eradicate the attitudes which result in discrimination and other injustices. Patterns of racial, ethnic, religious prejudice (as well as that against other minorities or groups of people) are explored logically . . . without prejudice. A series of vignettes demonstrates some of the daily events, typical comments, and attitudes which perpetuate prejudice and discrimination. Viewers will recognize the relationship between the seemingly "harmless" joke and the ultimate manifestation of prejudice - violence or even genocide.

THEME: Prejudice

28 minutes 30 seconds/color

The Prejudice Film

TELEKETICS

THE STRAY

Humorous irony is the tone of this delightful story of 12 lovable children and their harried chaperone on an outing to the San Diego Zoo. Early scenes juxtapose shots of curious children against shots of curious animals as the camera captures the spirit of the trip. In its imaginative treatment of the familiar lost child theme, the film shows how Number Twelve ("I'm a tiger") strays from the group, lured by a free-floating balloon. In one of the film's striking sequences, the camera depicts the fantasies of the lost, terrified child with an understanding humor. The charming ending goes beyond the obvious "Don't stray" safety message to focus on individual worth and self-esteen as Number Twelve is joyously returned to the group.

THEME: Identity; self-worth

14 minutes/color

A TALENT FOR TONY

As Tony's artist-father prepares a display for an upcoming art festival, he invites six year old Tony and his older brother and sister to create their own contributions to display. The designs of the older children reflect their whimsical fantasies but Tony becomes discouraged and his fear of failure is fantasized as a ferocious lion. Frightend from his room by the "lion" Tony hides out in a lonely corner where his father later find him and with affectionate encouragement, helps Tony draw a picture of himself and a tame lion which he displays at the festival. Viewers young and old who identify with Tony and his lack of self-confidence will be encouraged by the final scene in which Tony recognizes his own worth as well as the value of his talent.

THEME: Personal identity; self worth

15 minutes/color

WILLIAM

A film that will lead students to explore their own experiences of personal rejection and acceptance, "William" is the enchanting story of a small boy who seeks a sense of belonging among the things of nature, after facing constant, if unwitting, rejection from peers and family. Set against the colorful background of a large picnic, the film opens on William tuning out the football game all around him to study the wonder of an insect hidden under a mushroom. After several futile attempts to join the picnic festivities, he again becomes rapt in the intriguing realm of nature and his own special vision. Always the odd man out, William suddenly attains hero status when he accidentally recovers a lost diamond. The whimsical open end is sure to evoke a variety of viewer opinion.

THEME: Personal Identity

13 minutes/color

TWYMAN

GERONIMO JONES

How does an Indian boy feel when he sees himself stereotyped by white America? Geronimo is a young Indian boy caught between two worlds. His grandfather (a real-life descendant of the great Apache chief Geronimo) tells him of the past, giving him a deep sense of pride in his heritage. His cousin, an astronomer at a modern scientific observatory, looks to the future. We follow Geronimo from his home on the reservation, for an after-school expedition to town. There, the boy is persuaded by a grasping storekeeper to trade his treasured Apache medallion, given him by his grandfather, for a second-hand, beat-up television set which the storekeeper says will give the grandfather many hours of pleasure. But instead of joy, Geronimo's gift brings grief. In a painful scene, we share the feelings of the old man and young boy as an old Western depicts the "bad" Indians being wiped out by the U.S. Cavalry in the name of civilization. The film is a discussion provoking study of a modern Indian youngster's emotional conflicts within our society.

THEME: Emotional Conflict

21 minutes

MIGUEL - UP FROM PUERTO RICO

What is life like for a bright little boy in Spanish Harlem? Miguel is old enough to remember the happy days fishing with his father in the quiet places in Puerto Rico. Now, however, the live in a crowded apartment in New York. For his father's birthday, Miguel plans to buy him a special fish, but loses the money his mother has given him. So, he heads for the East River to try his luck fishing from the docks. Heart-broken, he snags only a bedraggled doll. In trying to bargain with the fish-market storekeeper, he discovers he can earn money as a Spanish translator for the Spanish-speaking customers of the fish-market. And so, he brings home a fish after all.

THEME: Resourcefulness

15 minutes

University of Missouri-Columbia

MANUEL FROM PEURTO RICO

How does a young alien adapt to life in a low-income housing project in a big city? Here are the problems of a Puerto Rican youngster engaged in two cultures-one inherited from his family and the new one he copes with in his neighborhood and school. The pressures are acute-his desire and need to "belong" his struggles with a different language, his home-sickness, plus his parents' attempt to cling to their own customs and traditions. Minority group children in inner city schools will indentify with Manuel. Children from suburban and rural areas can gain a better understanding of the life and problems of young immigrants.

THEME: Adjustment

14 minutes/color

THE UGLY DUCKLING

In this story of the "ugly" and misplaced baby swan, children experience the slights and rejection which befall every individual at one time or another. The beauty of the story lies in its message of optimism. The Ugly Duckling continues his search ever hopeful that he, too, will find his rightful place. In the end he overcomes his first limitation, he achieves nobility, and he learns that true beauty goes deeper than the surface to reveal the enduring qualities of love, acceptance, and mutual respect.

THEME: Love, Acceptance and Mutual Respect

8 minutes/color

A VERY SPECIAL DAY

In this artistic and sensitive film (winner of several important awards), a young boy learns what riches there are in the proper exercise of responsibility. When five year-old Claudio becomes separated from her father at the beach, Tom chooses to get involved in spite of the ridicule of his friends. He is pleased by the response of Claudia's father, who finds her in his care and gives him an unexpected reward. Tom and Claudia realize that their experience has made this a "very special day".

THEME: Rewards of Friendship

19 minutes/color

WHY MAN CREATES

This rich and subtle film is a series of "explorations, episodes, and comments on creativity." Remarkably original itself, it "combines humor, satire, and irony with serious questions about the well-springs of the creative person." In eight major segments, each different in style as well as concept, it attempts to answer the question - why does man create?

THEME: Creativity

29 minutes/color

Weston Woods

BROWN WOLF

This adaptation of Jack London's story about a spirited dog and the people whose lives he touches spotlights the conflict between the call of the wild and that of civilization. Ultimately the dog chooses between the love and security of a home with a yound couple in northern California and the hazards of the wild with his former master in the desolate Arctic Klondike.

THENE: Love and Security

26 minutes/color

CHANGES, CHANGES

The simple story about wooden building blocks and two wooden dolls illustrate the meaning of change. As the events and situations surrounding the dolls change, so do the forms they construct with the blocks. The wood motif is extended to the musical score which is performed only on wooden instruments.

THEME: Acceptance of Change

13 minutes/color

CROW BOY

On the first day of school in Japan, a boy is found hiding in the dark space underneath the schoolhouse. Because he is very small and no one knows him, he is called Chibi, which means "tiny boy." Chibi's shyness prevents him from making friends or participating in class. Instead, he learns to amuse himself by watching insects or sitting with his eyes closed, trying to identify the many sounds around him. For six years he is lonely and withdrawn. Then, almost too late, a kind and wise teacher takes an interest in Chibi and draws him out. When the other students discover that the strange boy can imitate the voices of crows and knows where wild grapes grow and potatoes grow, he earns a nickname of which he can at last be proud - Crow Boy.

THEME: Personal Worth

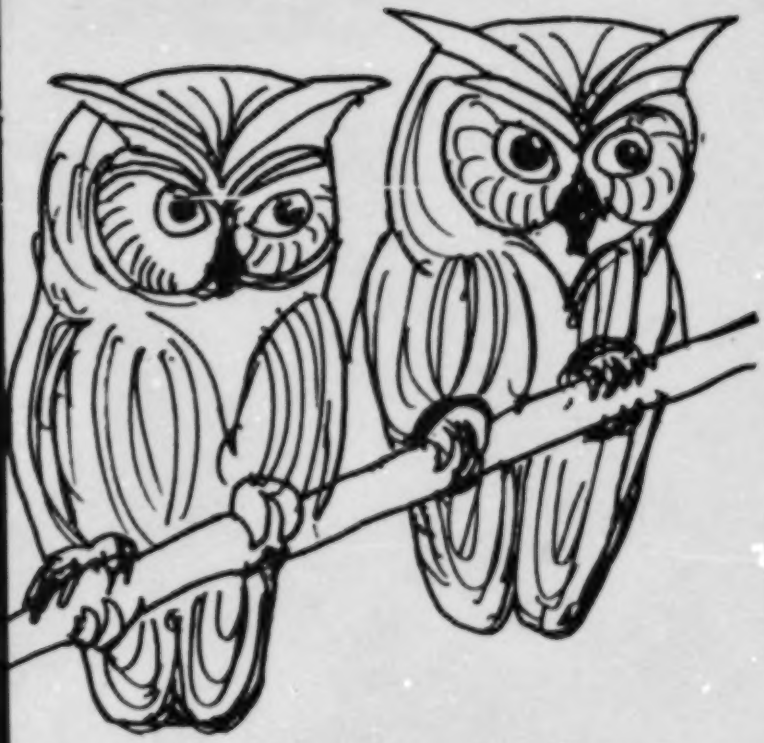
13 minutes/color

GOGGLES

Peter finds a pair of motorcycle goggles without lenses and he and Archie set off with their treasure when they run into some big boys who demand the goggles. Suspense mounts as Peter and Archie with the help of Peter's loyal dachsund Willie, attempt to outwit the bullies. The feeling of throbbing city life is compounded by a powerful and exciting musical score.

THEME: Small Child in Big City

6 minutes/color



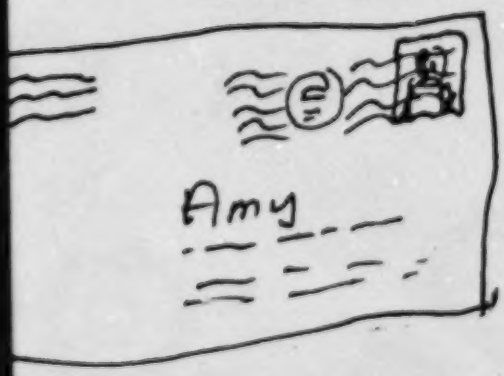
THE HAPPY OWLS

In an old stone ruin live two owls, who are happy all the year through. One day, the quarreling barnyard fowl sends a peacock to ask the reason for the owls' happiness. The owls explain to all the fowl that observing the change of seasons makes them rejoice and brings them peace. But the fowl, not ready for such wisdom, only turn their backs and go on squabbling. This, the legend implies, is the way of the world.

THEME: Nature brings Peace

7 minutes/color

A LETTER TO AMY



The adventures of little boy who goes to mail an invitation to his birthday party to his friend Amy. The appealing story of what happens to Peter and Amy and the special letter is warmly told in this film. With sensitive direction the camera reveals a delicate blend of disappointments, hopes and joys that make up every child's world, and an unusual use of light and sound heighten the drama of an ominous city story. Children will love the suspense and share Peter's delight when the last birthday guest arrives.

THEME: Birthday Party

7 minutes/color

THE LITTLE DRUMMER BOY

Joyful drumming, youthful voices and glowing illustrations combine to celebrate the Nativity in the econographic motion picture based on the well known Christmas song. As the procession wends its way to Bethlehem, the audience senses the excitement and awe felt by all who come to witness that wondrous event long ago. The gift of the young boy who can only offer to play his drum for the Baby, poignantly expresses the true spirit of Christmas and inspires goodwill throughout the year.

THEME: Generosity: Love of God

7 minutes/color

PATRICK

Patrick buys a fiddle from the junkman, and with his joyous music fills every leaf and creature in the countryside with vibrant color and vigorous music.

THEME: Effect of Music

7 minutes/color

PETER'S CHAIR

With a vivid mixture of paint and collage, Exra Jack Keats reveals Peter's consternation and his plans to run away, taking along his chair and his dog, Willie. When Peter realizes he can no longer fit into the old chair, he learns something special about growing up. Sensitive narration and an accompanying musical score make this gently humorous iconographic film one children will want to see again.

THEME: Adjustment to Growing Up

8 minutes/color

PETUNIA

One morning Petunia found a book and remembered that Mr. Pumpkin had once said "He who owns Books and loves them is wise." This silly goose had to learn the hard way that it is not enough to have a book. To be wise, you have to be able to read it.

THEME: What is Wisdom

10 minutes/color

A PICTURE FOR HAROLD'S ROOM

As Harold draws a picture for his room with the famous purple crayon, he gradually realizes that he has become a giant within the tiny village. By the time he draws the railroad tracks, however, he becomes smaller than the bird he has just drawn. How he brings things back into perspective is the delightful ending for this amusing story.

THEME: Resourcefulness

6 minutes/color

ROSIE'S WALK

Rosie the hen walks across the barnyard, around the pond, under the beehives and back home again in time for dinner, bringing many disasters upon the silent pursuing fox.

THEME: Resourcefulness

5 minutes/color

THE SELFISH GIANT

Every afternoon after school the children played in the giant's garden. They were very happy among the peach trees and flowers until one day the giant who had been visiting his friend,the Cornish ogre for seven years, came back.

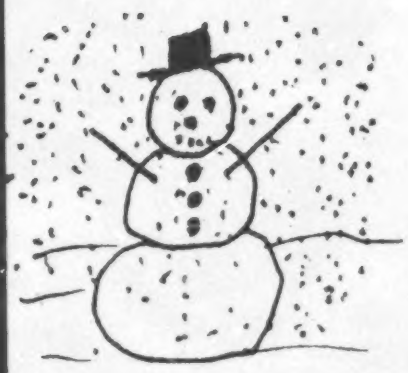
My own garden is my own garden, he told the children. Anyone can understand that and I will allow nobody to play in it but myself. He was a very selfish giant.

That year, when Spring came it was still Winter in the garden and only the North Wind and Hail came to play. The giant did not know that when he had selfishly shut out the children, he had shut out happiness and sunshine too, so he sat at his window and hoped for a change in the weather.

Then, one wonderful day the children returned to the garden. The giant's heart melts with disappearing snow and he tears down the walls he has built. The miracle of his love for one special child is unusually touching and makes this story not easily forgotten.

THEME: Love

14 minutes/color

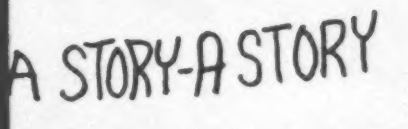


THE SNOWY DAY

Peter, a small Negro boy in an urban area, has his first experience playing with snow - delightfully making tracks, angel figures and a snowman.

THEME: Contact with Beauty

6 minutes/color



A STORY-A STORY

Long ago, there were no stories on earth for children to hear. All stories belonged to Nyame, the Sky God. Ananse, the Spider man, spun a web up to the sky in order to bargain with the Sky God. The price the Sky God asked for his stories was Osebo the leopard of-the-terrible-teeth, Mmboro the Hornet who-strings-like-fire, and Mmoatia the fairy whom-men-never see. Vividly colored woodcuts and a musical score performed entirely on African instruments capture the essence of this authentic folktale, based on the Caldecott Award-winning book.

THEME: African Folktale

10 minutes/color

TIKKI TIKKI TEMBO

The story is told of a faraway Chinese mountain village which practiced the ancient custom of giving the first born son a long, elegant name, while the second son's name was short and unimaginative. Two yound brothers, the eldest of whom was named Tikki Tikki Tembo, had been warned by their Mother not to play near an old well; however, true to the ways of small boys, they played near the well anyway and the young brother fell in. Tikki Tekki Tembo ran to his mother who listened to this terrible news then sent him for help to the Old Man with the Ladder who rescued the boy from the well. Later, during a festival, Tikki Tikki Tembo fell into the same well and his brother ran breathlessly to his mother with the news of his brother's accident. But in telling his mother and then the Old Man, so much time elapsed while he repeated his brother's long name that Tikki Tikki Tembo nearly drowned before being rescued. So from that day, so the story goes, the Chinese always named their sons short names.

THEME: Name and Identity

9 minutes/color

WHISTLE FOR WILLIE

When a little boy wants to be able to whistle for his dog, he tries very hard to learn how. That's what Peter did. And the story of his trying is told in such lovely simple words and beautiful glowing pictures that learning to whistle seems to be the happiest thing any boy could possibly do.

THEME: Feeling of Achievement

6 minutes/color

TEACHERS ONLY

INDIANA UNIVERSITY

WHERE IS PREJUDICE?

WHERE IS PREJUDICE?

12 college students for a week-long session (workshop) through frank discussion and questioning bring their latent prejudices emerge. Candidly shown to a common denial they are prejudiced.

Dr. Birnbaum, Human Relations at Boston University

THEME: Prejudice

27 minutes/B/W

DISTRIBUTORS

Audio-Brandon, 1726 South Skokie, Skokie, Illinois.

Center for Equal Educational Opportunity, 408 Hitt Street, Columbia, MO. 65201

Churchill Films, 662 N. Robertson Blvd., Los Angeles, CA. 90069

Contemporary/McGraw Hill, 828 Custer Ave., Evanston, IL. 60602

Guidance Associates, 41 Washington Avenue, Pleasantville, N.Y. 10570

Indiana University, Bloomington, IN. 47401

Landmark E cational Media, Inc., 1600 Broadway, New York, N.Y. 10019

Motivational Media, 8271 Melrose Ave., Suite 204, Los Angeles, CA. 90046

TeleKETICS Films, 1229 South Santee St., Los Angeles, CA. 90015

Twyman, 329 Salem Ave., Box 605, Dayton, OH. 45401

University of Missouri, Columbia, Missouri 65201

Weston Woods, Weston, CT. 06880

Editor
Dr. Mary Catherine McKee

ESAA-State Project Director

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MISSOURI STATE COUNCIL ON THE ARTS

ESAA--Special Arts Project

Creativity with Focus

JUL 2 8 19

An interpretation of the project is in order from two sources: leaders of MSCA staff and State Project Director. However, the granting agency requested evaluation only from the latter and so this director will describe it as she saw it. The business practice of "Management by Goals" guided the operations of the Project. Always two objectives were the focus of activities: 1) improvement of the child's self-concept; 2) increased contact between the artists and racial and ethnic groups of students, their parents, and teachers.

Our approach was designed to be innovative. The famed Yale psychologist Kenneth Keniston, for example, complains that traditional education puts too much emphasis upon "the child as a brain," and focuses too narrowly on a few learning areas. Because the school provides but one type of environment-- with specific kinds of atmosphere-- individualistic, oriented toward cognitive achievement, imposing dependency on and withholding authority and responsibility from children, the ESAA Special Arts Project provided enrichment in the affective and psychomotor domains. Realizing that one cannot change emotion directly, the ESAA project focused in depth on behavioral changes that resulted from enhancement of self concept.

Today increasing number of students fail to gain a successful identity and they react illogically and emotionally to their failure. Because they are lonely, they need involvement with school adults who are warm and personal and who will work with their behavior in

the present. The role of the artist in teaching children self-worth, in giving them the knowledge and tools necessary to succeed in our society, concerned all of us who guided the program. The artists stressed cooperation, understanding and practical attainment without the competitive report-card rewards of traditional study. Through the various art components, students were given an opportunity to control their own personalities and to mold themselves into a working crew, circumstances that gave scope for both character development and emotional exploration. Because self-doubt, cynicism and apathy are real dangers in young students, the artists in our program brought a strong stance based on artistic experience, emotion, and heart.

The project books (forwarded under separate cover) testify to the successful development of each art component. For all of us concerned with the project, these books evidence a magnificent achievement of our goals. They are the results of the artists' interactions with students, teachers, and community. They express concretely a warm personal achievement in group dynamics.

The writer would like, also, to give a qualitative report on the following concerns associated with the project: evaluation, budget, cooperation between teachers and artist, publicity, workshops, LEA co-ordinators, and state advisory commission.

EVALUATION

When students are involved with responsible people (artists) who themselves have a success identity and can fulfill their needs, the students are then in a position to fulfill their own needs. The artists in our program were of this calibre and the class reactions (with only one or two exceptions) demonstrated artist-student involvement which was real, warm, and positive. The artists stood as an

example of responsible involvement so that members of the class could learn to become involved with one another and begin to function as a working, problem-solving group. Involvement, vital to success, existed to a strong degree in the program.

The writer respected highly the assistance and association with the Center for Educational Improvement, University of Missouri, Columbia. Our contact man, Dr. Edward Ciaglia, works with these schools on a year-round basis and he personally monitored our program. For first semester activities, teacher questionnaires were administered and interpreted. During the second semester, the Center conducted a quantitative analysis of the project. (See attached evaluation results.) Statistical proof which they found is not conclusive that the children's attitude in racial bias changed, but the psychometrist, Mr. Crowson, in his research with the children, feels that there is some validity for stronger racial bias in traditional-type schools as against a lesser bias in children enrolled in IGE (Independently Guided Education) schools. A rather interesting sideline to his findings is that the younger the child, the more biased he/she is. The Center will use these findings as a basis for further research.

Evaluation for University City are employees in aesthetic education at CEMREL. Their year-round monitoring of the artistic components in University City school district provides a realistic, comprehensive, qualitative evaluation which attests to successful achievement of the goals. (Evaluation will follow in two weeks.)

BUDGET

The budget worked out as realistic, adequate, and well-planned. When members of the MSCA staff calculated the figures last spring, they

checked projected costs with commercial companies. However, for the best advantage of the program, this writer choose to make two exceptions: 1) hire school district presses to produce booklets at one-third commercial costs; 2) in lease/purchase of equipment, to rent it from the artists themselves at one-third commercial prices. Thus artists had more incentive to teach children to handle equipment with care and concern. Since there were no damages or loss of equipment, the insurance liability money was not needed. Because of these adjustments, there appears to be a surplus of $3,377.10 returned to granting agency.

Because Columbia did not assume its fiscal responsibility in the project, the MSCA office took it over. The result was a "round-robin" chain effect: Invoices from Columbia; Stage Project Director's signature for approval; warrant requests typed to accompany invoices; Jefferson City fiscal office to process invoices; checks mailed to MSCA office; remailing of check to individuals/companies with return form to MSCA upon receipt of check. To further complicate matters, Jefferson City reorganized their fiscal programs with state offices during the first semester, with the result that ESAA personnel were not paid until Christmas for work performed in September. This writer understands now why the granting agency desires each school district to assume fiscal and technical responsibility for its project.

COOPERATION BETWEEN TEACHER AND ARTIST

This was a sensitive area in the program. This writer, as well as the MSCA staff, endeavored, through art-orientation for teachers, and education-orientation for artists, to achieve teacher-artist involvement that was sincere, warm, and positive. Although we had to

be alert constantly to problems which might arise, success resulted. Except in one or two instances, teachers seemed more appreciative of the regular artists than they were of the visiting artists. (Puppetry and the Charlie Parker Memorial music group were exceptions.) When the artists were in direct contact with the students--rather than being crowded together in gym or auditorium--better teacher-artist-student rapport resulted.

PUBLICITY

News releases were sent out periodically to St. Louis and Columbia newspapers. A reasonable response resulted from the publicity on the grant announcements in the print media. Delighted students' reaction was covered at the expiration of the program in May. Television stations produced from two-minute to fifteen minute announcements about the Project. LEA coordinators were asked to speak on radio programs. Publicity in both print and media was positive and approving.

WORKSHOPS

In compliance with proposal specifications, the artists regularly conducted workshops. In Columbia there was an average attendance of fifteen adults--teachers and parents--with a low percentage of minority peoples, in spite of the fact that the writer regularly contacted leaders in art societies, parent-teacher organizations, and civic groups in order to encourage higher workshop attendance among minority peoples. The following rationalizations may be given: 1) ninety per cent of mothers in these schools work outside home; 2) time of workshops was immediately after school hours; 3) after the workshops, artists had to commute to either St. Louis or Kansas City;

consequently there were no evening workshops; 4) because of new curriculum techniques in IGE (Independently Guided Education) schools, teachers were involved after school hours. In University City there was a higher attendance record because of evening sessions. Artists-in-residence would have improved this facet of the project in that the artists could become more involved with the community.

LEA COORDINATORS

In Columbia, Mr. Kent Toalson proved a reliable leader and LEA Coordinator. As chairman of the Fine Arts Division in the Columbia School system, he was familiar with the performing arts as well as with the school personnel in ESAA eligible schools. Although he could devote only a small portion of his time to the project, his wisdom, prudence, and artistic expertise were greatly appreciated. It was a privilege to work with him.

In University City, Ms. Rose Banks was competent, cooperative, and sensitive to the accomplishments as well as to the problems of the program. Her prudence and willingness produced positive results with one or two exceptions. She cooperated well with the writer and with the MSCA staff.

State Advisory Committee Meetings

When the program began, the writer had some qualms about lack of significient progress to report monthly. These fears were unfounded. As the program evolved, the interest of the members grew and the success of the program was enhanced greatly by their vast wealth of experiences and diverse suggestions. The interaction of minority and non-minority members yielded a wealth of insights. The open

dialogue on all diverse questions was inspiring. One minority member especially wished his reaction to go on record. At first he had some misgivings about the program helping minority children, but at its close he expressed great admiration for the fine opportunities given both minority and non-minority students.

CONCLUSION

All facets of the project interested the writer, but the highlight of the whole program for her was the time spent in the schools establishing contact between artists, teachers, principals and,most importantly, the students. The program had success because of the MSCA staff's concern with high quality artists and this writer's concern that the artists interrelate successfully with students, teachers, and community. The writer's only regret is that she could not have accomplished more. Sincere gratitude is due: Mrs. Emily Rice, whose managerial wisdom helped to solve many questions; Mrs. Lottie Wright, whose patience with the thorny fiscal problems brought solutions; to other members of the MSCA staff whose knowledge and expertise contributed greatly; to the ESAA secretary/bookkeeper for her loyalty and dedication; to the State Advisory members for their faithful attendance, helpful suggestions, and moral support; and finally to our program officer, Ms. Donna Gold, for her insightfulness, artistic acumen, and helpfulness and to the granting agency for budget allotment to finance the project.

Respectfully submitted,

Dr. M.C. McKee

Dr. M. C. McKee
State Project Director